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BATTLE GAMES in Middle-earth™ 33

Guide to Middle-earth™ 1

Discover the war-torn city of Osgiliath, a once-glorious settlement half destroyed by Sauron's forces.

Playing the Game 2–5

Learn some important different aspects of playing a Battle Game, from sportsmanship to settling disputes.

Battle Game 6–11

Pit the soldiers of Gondor against foul Mordor Orcs in the hard-fought siege scenario, 'The Siege of Osgiliath'.

Painting Workshop 12–15

Learn alternative methods for painting and customising your Warriors of Minas Tirith.

Modelling Workshop 16–21

Create an impressive set of ruined Osgiliath buildings, for use in your siege of Gondor games.

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The Battle for Osgiliath™

Besieged on all sides by the foul forces of Mordor, the city of Osgiliath now lies in ruins. However, the Warriors of Minas Tirith still fight valiantly to defend this once proud city from Sauron's Orc invasion.

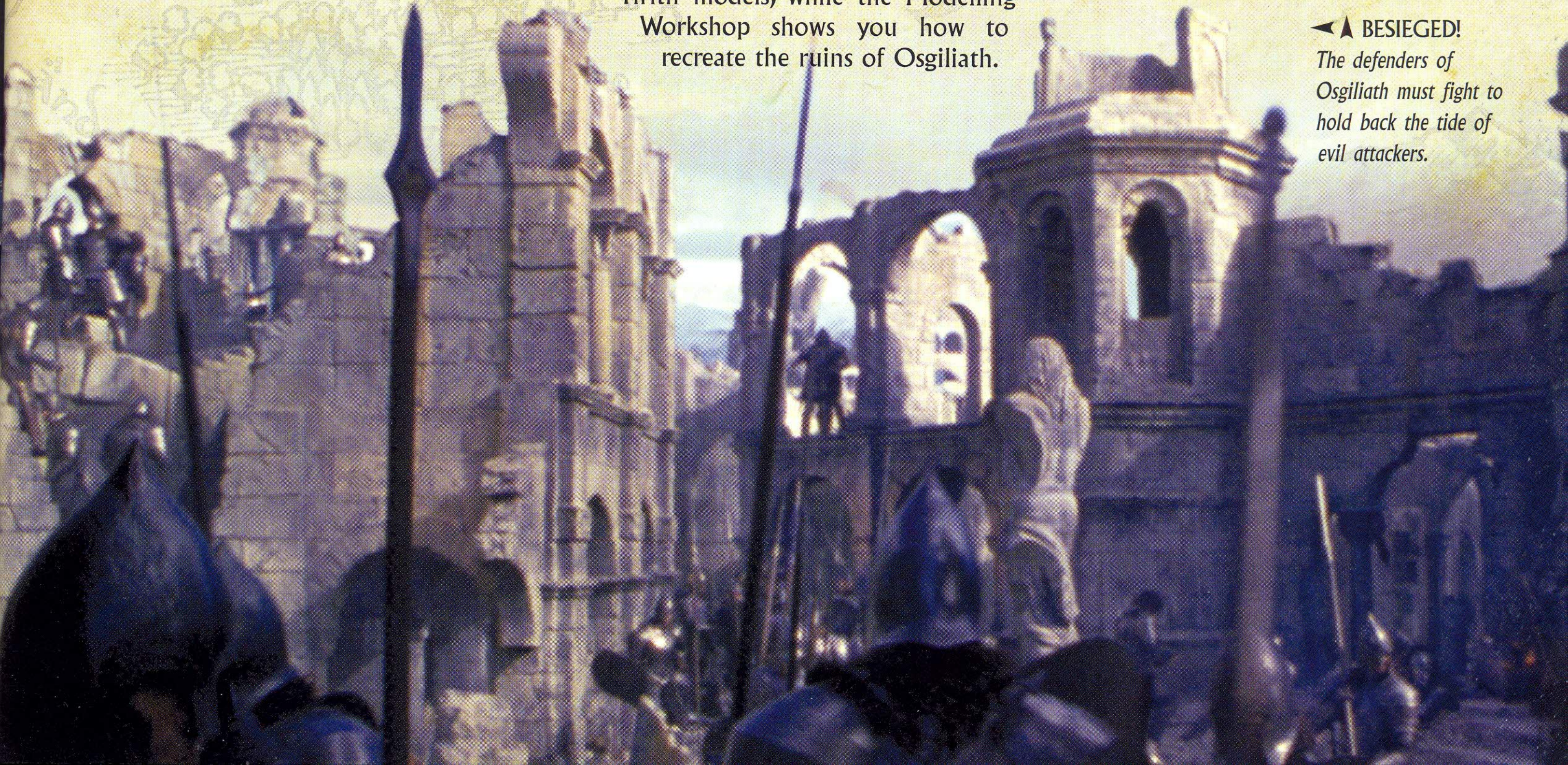
Osgiliath, the city founded by Isildur, was the glorious capital of Gondor. However, it now lies all but abandoned, devastated by a plague and constantly assailed by hordes of Sauron's minions, flooding forth from the gates of Mordor. Despite this, since it forms the first line of defence against the armies of Mordor, it is still resolutely defended by the Gondorians. It is to Osgiliath, in the midst of an attack by the forces of Evil, that Faramir brings Frodo, Sam and Gollum. After the release of the Ringbearer by Faramir, and his escape through the sewers below the city, the bitter fighting throughout the streets and ruins continues. With Sauron's forces amassing throughout Middle-earth, control of Osgiliath is of vital tactical importance to both sides. Outnumbered and constantly beleaguered by a host of Orcs, Uruk-hai and even the dreaded Nazgûl on winged Fellbeasts, the Forces of Gondor must now fight a desperate battle to reclaim the city from the marauding attackers and deny the armies of the Enemy a foothold within their realm.

In this Pack's Playing the Game, we look at the concept of sportsmanship and how it can enhance the gaming experience. The Battle Game presents the rules for a siege game. This can be used to recreate not only the defence of Osgiliath but also any other siege game you may choose. In the Painting Workshop, we present you with additional techniques that can be applied to enhance the appearance of your Warriors of Minas Tirith models, while the Modelling Workshop shows you how to recreate the ruins of Osgiliath.

'Osgiliath burns!'

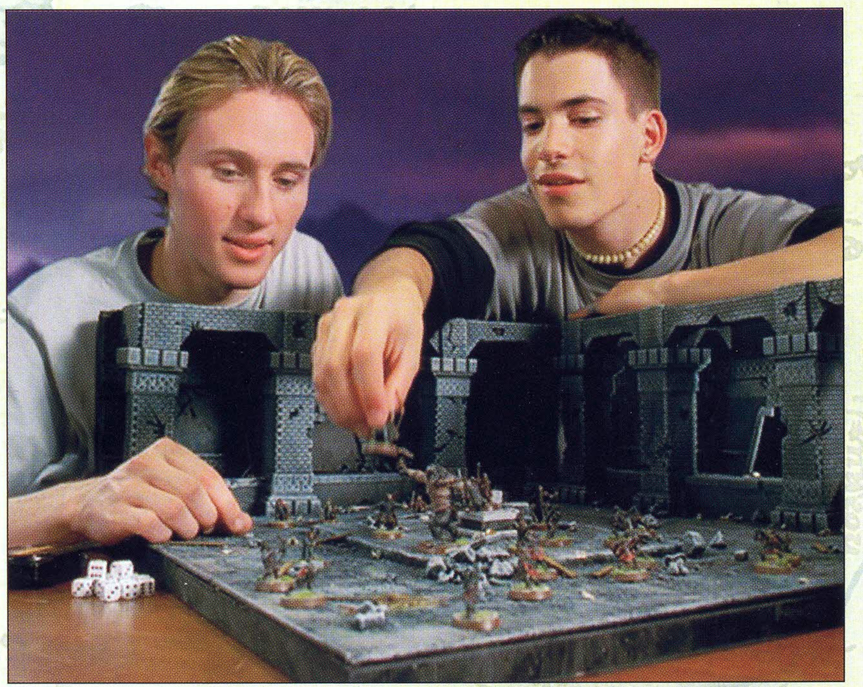
MADRIL™

◄▲ BESIEGED!
The defenders of Osgiliath must fight to hold back the tide of evil attackers.



Different Ways to Play

Even when playing within the rules presented in Battle Games in Middle–earth, there are a number of different ways of approaching the game. In this Playing the Game, we take a look at these approaches and how they affect your gaming experience.



Your Battle Games will, obviously, be affected by the attitude you take towards playing the game. This will vary from person to person, but there is no 'right' or 'wrong' way as such. Some people prefer to treat the game as a competitive affair, whereas others may prefer to take a more light-hearted approach to gaming. Different gamers will invariably lean more or less towards one of these approaches. In this Pack, we take a closer look at these two ways of playing and the relative merits of each. We also make some suggestions as to how you can find the approach best suited to you, to get the most out of the games you play. Finally, we look at how to deal with any problems you may encounter during your games.

◄ APPROACHES TO GAMING

There are different ways to enjoy playing your Battle Games.

Rules Disputes

During your games, it is likely that some situations will arise that appear to lie outside the written rules. If this happens during one of your games, and the two players are unable to agree upon how the situation should be resolved, then players should decide on a fair and reasonable solution and get on with the game as quickly as possible. The most common way of resolving disputes is to roll a dice. On a score of 1, 2 or 3, the Evil player's interpretation counts for the rest of the game. On a 4, 5 or 6, the Good player decides. After the game, discuss it between yourselves and reach a mutually acceptable way of dealing with the situation should it arise again.

◄ DISPUTED LINE OF SIGHT

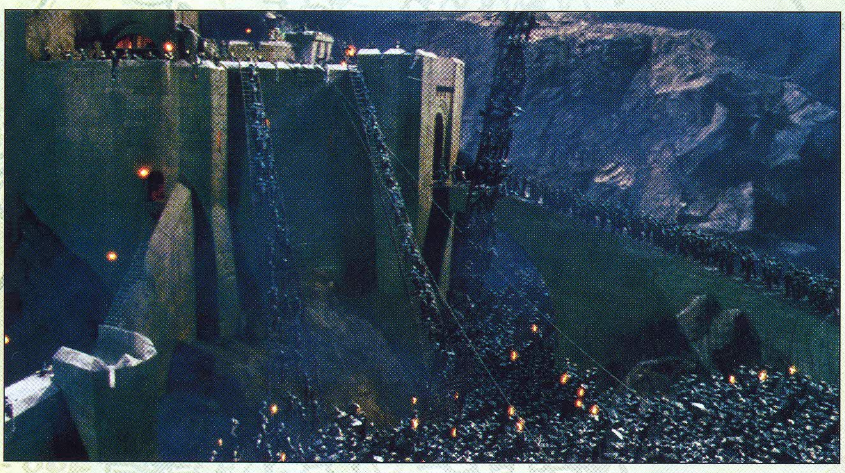
The two players cannot agree on whether the Elf can see the Goblin to shoot at it, so they roll a dice. On a 1–3, the woods are 'In the Way', on a 4–6, the Elf may shoot as normal.

Playing for Fun

One approach to playing a game is playing simply for fun. Rather than treating the game as a competition, it can be viewed as an opportunity to create a dramatic, exciting piece of entertainment.

For example, you could decide to pick opposing forces that don't add up to the same points value. This allows you to do things such as fielding a small number of troops against a numerically superior force to see how they fare. Often 'unbalanced' games such as this can add greatly to the dramatic impact of a battle. As we pointed out in Pack 17's Playing the Game, there are other ways to balance a game, but you don't necessarily have to compensate. Imagine that, for example, a handful of Rohirrim are attempting to save their village from a horde of marauding Uruk-hai which vastly outnumber them. Even though they will be overrun eventually, the game would be a tense, desperate struggle for the Good player to triumph against the odds.

▲ OVERWHELMING NUMBERS
The Rohirrim attempt to defend their village from an enormous force of Uruk-hai.



Creating a Good Story

A good way of approaching this kind of gaming is to think of the game as the creation of a story, rather than a competition. In *The Lord of The Rings* movies, hardly any of the battles are evenly balanced. The battle for Helm's Deep would not have been nearly as dramatic had the defenders been equally matched against the vast horde of Uruk-hai!

◄ OUTNUMBERED
The defenders of Helm's Deep struggle against the Uruk army.

In non-competitive games, there is not the same need to stick rigidly to the letter of the rules, but rather you can bend them to add extra drama and excitement to the game. For example, in the Battle Report in Pack 31, when Mark's Uruk-hai were attempting to jump from the battlements to intercept the retreating heroes, the keep was a fraction too far away. However, both players agreed that it would greatly add to the tension of the game if the Uruk-hai leapt down into the path of the retreating heroes just as they thought they had made it safely to the keep, so we decided to allow it.

This approach to Battle Games also allows you to play 'in character'. Imagine Aragorn has 1 Wound and no Fate left and, if he dies, the Good side will lose the game. Meanwhile, Pippin is surrounded by enemies. If you are playing in character then Aragorn would surely charge in to save the Hobbit, heedless of his own safety. Even if Aragorn is killed, the Good player has chosen the most heroic, dramatic and appropriate action.

▲ DRAMATIC LEAP
The Uruk-hai warrior flings himself from the battlements to block the Heroes' path.

Playing to Win

At the other end of the scale of approaches to the game is treating it as a purely competitive affair, with each player going all out to beat the other. In games where this is the main objective, it is common to introduce certain restrictions to provide as balanced a game as possible, so neither side has an advantage. The most obvious example of this is to be found in points matches, where players each pick an army to a predetermined points value. It is also common to introduce additional restrictions on certain troop types such as archers or cavalry to help balance out the forces. For example, in this Pack's Battle Game, no more than a third of the attacking force may carry missile weapons. Restrictions such as this make the game purely a test of a player's abilities when commanding their forces, rather than, for example, who has the most archers or Heroes.

'The board is set.
The pieces are moving.'
GANDALF™

➤ BALANCED FORCES
A game using two armies of equal points value.

Tournaments

The prime example of competitive play is to be found in gaming tournaments, where restrictions on points and other factors are necessary to make sure that all the players are able to play against each other, without anyone having an unfair advantage. More details of tournament play will appear in later Packs of *Battle Games in Middle-earth.*

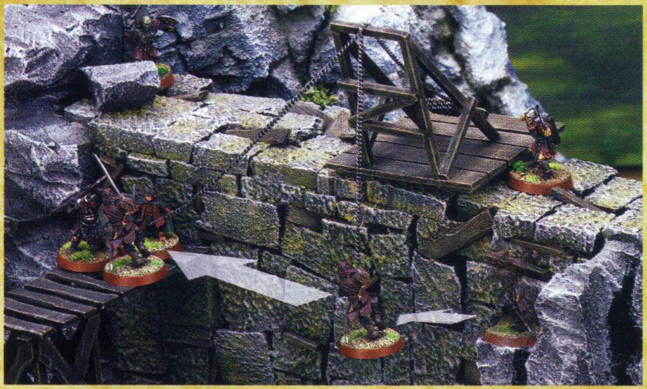
▲ SERIOUS COMPETITION
A gaming tournament in progress.

Striking a Balance

We have mentioned the two extremes of how you can play the game. The first is playing with the exclusive aim of winning the game. At the opposite end of the scale is the attitude that the game is something simply to be enjoyed and the rules are little more than 'guidelines' for a fun pastime. The majority of players' approach to the game will, for the most part, fall somewhere between these two extremes, maintaining an element of competition while still playing in a fun, dramatic way.

However you approach the game, the most important factor is to provide an enjoyable experience for both players, regardless of whether they win or lose. If players are only concerned with winning the game, then it makes it impossible for the two opponents to have fun themselves, since they cannot both win.

▲ ENJOYING THE GAME
Having fun should be your main aim when playing games.



▲ SWINGING INTO ACTION
The players decide that Aragorn needs to make a Jump test to grab the chain on the crane. If he is successful, he swings across and charges the Orcs.

Rare Occasions

It is inevitable that, over the course of your games, situations will arise that have not been specifically covered in the rules of the game, since the rules cannot predict every eventuality that will come up in different people's battles.

In the example here, the players decide that, although there are no specific rules, it would add to the dramatic feeling of their game if Aragorn could use the chain on the crane to swing across and engage the Orcs attacking Frodo. This could conceivably count as normal movement, or could require a Jump test. In cases such as this, you can decide amongst yourselves which rule is best suited to the situation. As long as you are consistent in subsequent games, this is not a problem.

House Rules

Most players tend to be part of a regular group of opponents who, for the most part, play amongst themselves. If this is the case, as a group you can come up with rules for situations not covered, interpretations of existing rules and ways of resolving any difficulties. These can then be applied across the board to any games featuring members of your group as 'house rules'. However, don't forget that if you play someone from outside this group, any rules your group has come up with are 'unofficial'. Therefore, if you wish to use them, you will have to discuss this with your new opponent beforehand.

Besieged!

In this Pack's Battle Game, we detail a fierce siege battle. This scenario is a 'Points Match', so rather than playing with set forces, you can choose your warriors using the points value system from any of the Forces lists in previous Packs.

There have been many sieges throughout the history of Middle-earth, from the epic battle of Helm's Deep to the long and bitter struggle to take the Gondorian city of Osgiliath. It is possible to use this scenario to represent any one of these many famous conflicts. Recreating these battles can be lots of fun as it allows you to create your own unique tales set in the world of Middle-earth. You can imagine the many vicious battles that would have taken place during Frodo's quest to destroy The One Ring. The freedom of using the points value system also means you can design your own unique army, choosing the models you would like to use.

◄ FIERCE DEFENCE

Sieges are often bloody and desperate battles.

THE COMBATANTS

In this battle, the armies are chosen from the Forces lists in previous Packs. This means you can use a wide range of warriors such as Elves, Uruk-hai or Warriors of Rohan. Each side should have 500 points to spend on their forces and must include at least one Hero. The attacker should have no more than a third of the models in his force armed with missile weapons. If the Evil player chooses any Uruk-hai, the force may also include their special siege equipment and war machines at their listed points cost (detailed in Pack 31).

▲ WARRIORS OF MIDDLE-EARTH

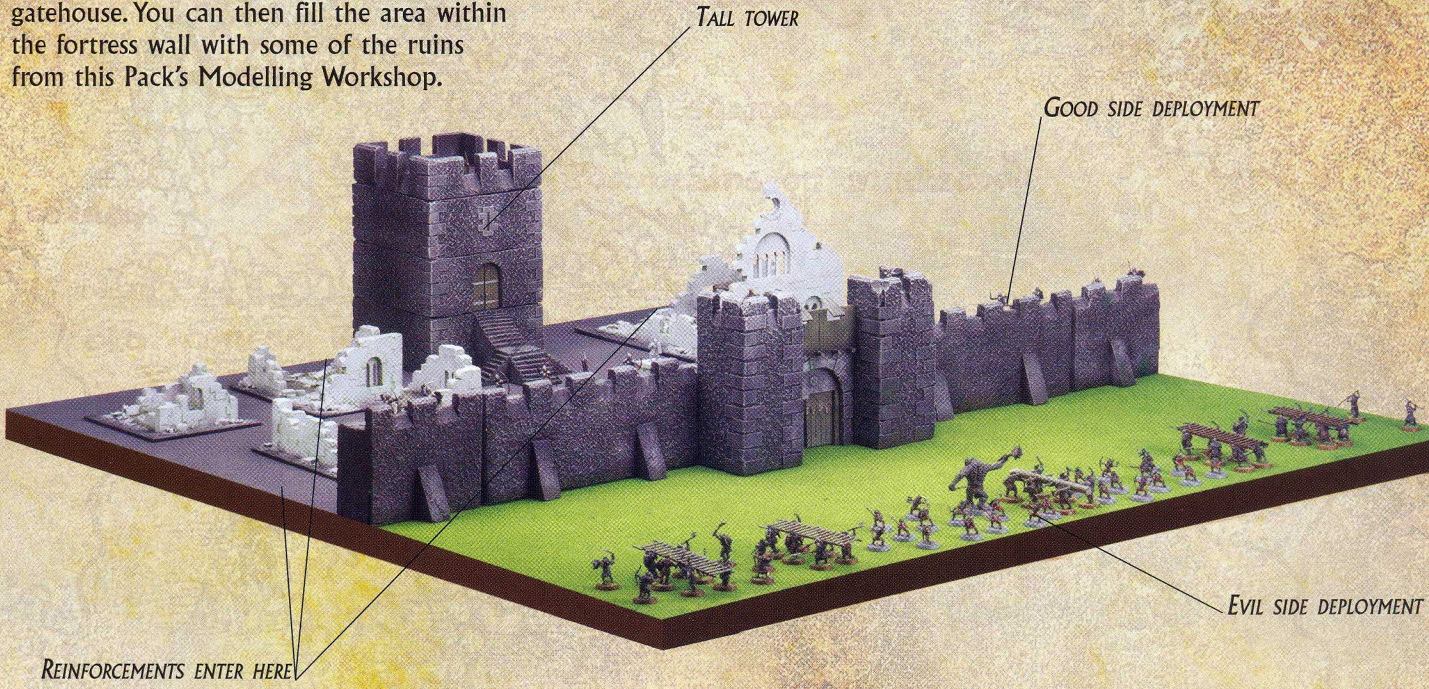
In a 'Points Match' you can use a variety of warriors.

The Gaming Area

The battle is fought on a 120cm/4′ by 120cm/4′ area. Place the fortress wall 42cm/18″ from one of the board edges, bisecting the table. In the centre of the wall, place the gatehouse. Then place the tall tower behind the wall so that it is touching the opposite table edge, with the tower door and stairs facing the gatehouse. You can then fill the area within the fortress wall with some of the ruins from this Pack's Modelling Workshop.

Starting Positions

The attackers begin 28cm/12″ from the front of the fortress wall. The defenders set up on the fortress wall or within 14cm/6″ of the tall tower.



'I have fought many wars. I know how to defend my own keep!'

THÉODEN™

Scenario Special Rules

This Battle Game uses the Siege rules from Packs 27 and 28.

Attackers and Defenders

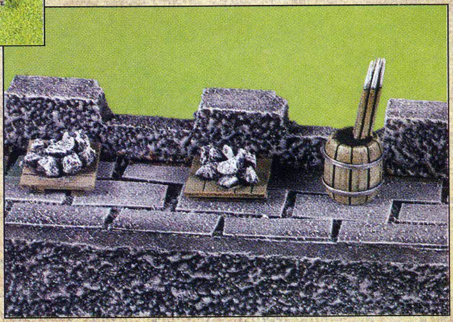
When choosing forces for this scenario you will first need to decide who will be the attacker and who will be the defender. It is worth noting that although in the siege scenarios we have previously detailed in *Battle Games in Middle-earth* the forces of Evil have always been the attackers, there is no reason why you can't try swapping the sides. Thus, you could have the forces of Good assaulting a fortress held by Orcs, Goblins or even Uruk-hai.

◄ SIEGE WARRIORS

The warriors of Middle-earth are no strangers to siege.

➤ TOOLS OF THE TRADE

Attackers use a variety of equipment to scale walls and break down doors.



➤ DEFENDERS' ARSENAL

Defenders will often meet their attackers with volleys of rocks and spears.

Siege Equipment

Both the defender and the attacker will have some siege equipment included in their force, representing the special equipment that armies would use during sieges.

The defenders can have either a barrel of throwing spears or a pile of rocks for each wall section, including the gatehouse. You can find the rules for these items in Pack 27's Battle Game.

The attacking force will include one battering ram, as well as a ladder for every five warriors they include. All of these items are available at no additional points cost.

Reserves

The defenders are spread thinly across the fortress walls, unsure exactly when and where the enemy assault will come. At the start of the game, the defender deploys only half of the models in his force, rounded down.
So, for example, if there were 23 models in the defending force, only 11 would start the game on the board. At the start of Turn 10, the rest of the defenders enter the board from any board edge located behind the walls. They can move, shoot and fight as normal in the turn they arrive, but they may not charge.

➤ REINFORCEMENTS

Arriving at the start of Turn 10, the Gondorian reserves rush to the aid of their countrymen.

➤ INTO THE FRAY

Unable to charge in the turn he arrives, the swordsman must stop short of the Orcs. However, the spearman may still support his friend.

WINNING THE GAME

- The attackers win if they get at least three models to the top of the tall tower.
- The defenders win if they kill at least half the attacking models.

> *'Osgiliath is under attack. They call for reinforcements.'*
>
> MADRIL™

ATTACKER TACTICS

➤ BREACH THE GATE
The weakest part of the fortress's outer defences is its main gate.

➤ SMASH!
Big Creatures such as Cave Trolls are perfect for breaking through locked doors.

In this scenario, the attackers must reach the fortress tower beyond the city wall. This means that you shouldn't be shy about throwing your warriors forward as hopefully you will be over the wall before the defender's reinforcements arrive in Turn 10.

It's well worth using the ladders to get your warriors onto the battlements, but probably the most direct way to breach the defences is through the main gate. While your warriors with ladders and bows are harassing the defenders atop the walls, you can charge the gate with your battering ram.

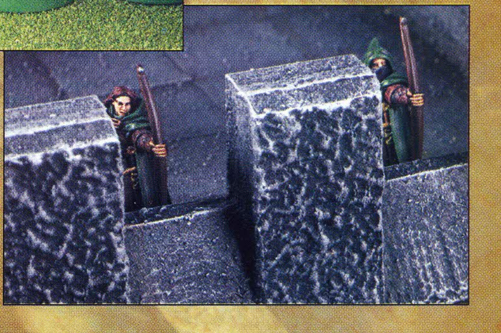
If you have any models in your force with a very high strength, such as Cave Trolls or Ents, you might have them break down the gate instead.

DEFENDER TACTICS

As the defender, you will be trying to keep the attacker off the walls and outside the gate for as long as possible.

You might try placing some warriors just inside the gate, ready to counter any attackers that break through. This is often a good place for a Hero to hold the line. It might also be worth keeping a few models back to defend the tower, just in case any attackers slip through your defences. This way, you will be able to slow down any attackers that breach the walls, tying them up in combat until your reinforcements arrive.

➤ SOLID DEFENCE
Heroes are good at defending narrow openings like the castle gate.



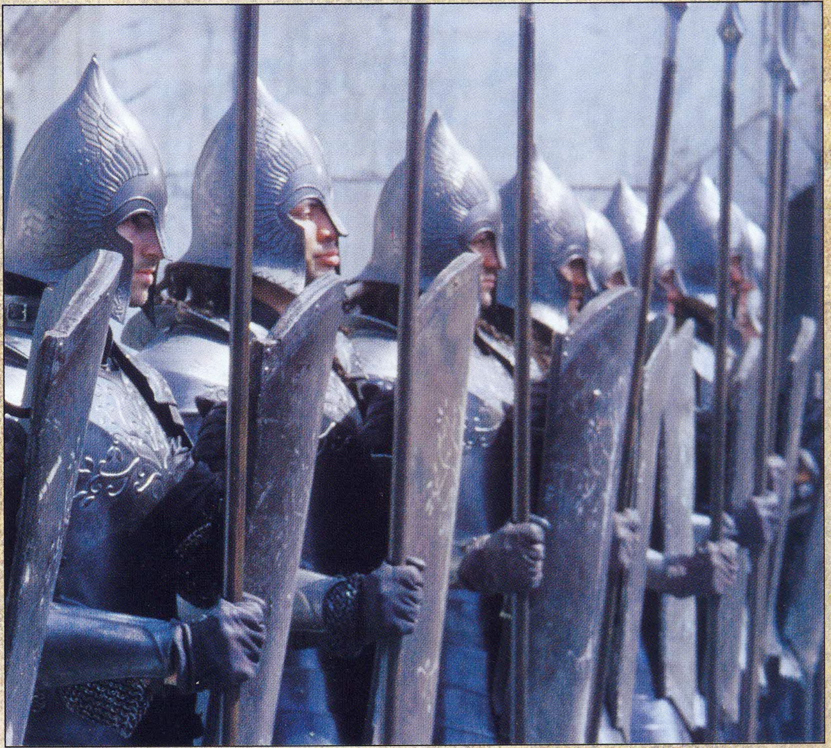
➤ SNIPERS
Archers pick off attackers from their high vantage point atop the tower.

The Siege of Osgiliath™

Mark and Owen decided to use the 'Besieged' scenario to play a battle over the ruined city of Osgiliath. You can see from the forces they have chosen how you can create an army that is both exciting to play and built around a strong theme.

The tall walls of Osgiliath have seen many centuries of bitter siege warfare as the armies of Mordor have thrown themselves against the battlements. These battles have been relentless and bloody, both attackers and defenders desperately fighting to break the deadlock. Countless Orc bones litter the plains beneath the walls of Osgiliath, a testament to the city's unflinching defenders. And yet the armies of Mordor still come, and it seems it is only a matter of time before the walls crumble and with them the hopes of the defenders.

With the scene set, Mark and Owen's first decision was who would be the attacker and who would be the defender. Given the background, it made sense for the forces of Mordor to be the attackers. Next, they needed to create armies that fitted into the background they had chosen. Choosing a force can be a challenge in itself as well as a lot of fun, and being the attacker or defender in a siege can influence your choice of troops, too. For example, the defender may want to include more archers. With all this in mind, they both set about picking their forces.

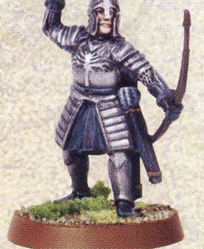


▲ BATTLE FOR OSGILIATH
The Defenders of Osgiliath fight desperately to protect their proud city.

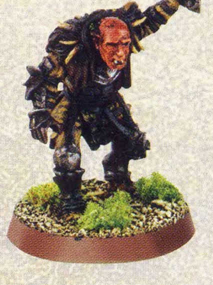
THE COMBATANTS

What You See Is What You Get

When creating your force, it is worth remembering that you can use named characters for your Captains. In the army of Mordor, Mark used Grishnákh as a Mordor Orc Captain. Something else that will make creating your force easier is arming them with the weapons depicted on the figures. This 'what you see is what you get' approach means both you and your opponent know exactly what you're facing.



◄ EQUIPPED FOR WAR
This Warrior of Minas Tirith has a bow, to attack his enemies at range.



► ARMED AND DANGEROUS
Armed with a hand weapon and wearing armour, our Orc Captain is ready for battle.

WARRIORS OF OSGILIATH (DEFENDER)

Owen – 'Since the battle we were recreating was going to occur before the forming of The Fellowship, during Mordor's first attacks on Osgiliath, it seemed appropriate for Boromir to lead the forces of Good. Not only is he a great model, but he's also a fearsome fighter. Defending the walls, I decided I would need at least 30 Warriors of Minas Tirith. I knew I would be quite heavily outnumbered and would have to make every warrior count. I chose to give them a mixture of hand weapons, spears, shields and bows. This would give me more options when it came to clearing the walls of hordes of Orcs, Goblins and Uruk-hai. Finally, I would need a strong force to place in reserve. For this, I chose 12 Rangers of Gondor, with Faramir to lead them. As well as being in keeping with my theme of a Gondorian defence force, these expert archers would be well suited to the scenario. With the help of the great Gondorian lords Boromir and Faramir, I was ready to send Sauron's cursed minions crawling back from whence they came!'

▲ HEROIC DEFENDERS

Led by Boromir and Faramir, the defenders of Osgiliath are a mighty force indeed.

ARMY OF MORDOR (ATTACKER)

Mark – 'As the attacker, I knew I would need lots of troops. Fortunately, the forces of Mordor are numerous, and both Orcs and Goblins are quite cheap to field. So for the bulk of my force I chose 28 Mordor Orcs and 24 Goblins, giving me the greater numbers I would need to storm the walls. A large force also meant Owen would have to kill more models to meet his victory conditions. Next, I chose a Mordor Orc Captain and a Goblin Captain to lead my host of Evil forces. As well as being capable fighters, these Heroes fit very nicely into my theme as I have a large contingent of both Orcs and Goblins, so it is easy to imagine that they would each be led by one of their own kind. Finally, I spent my remaining points on a few hard-hitting models in the form of seven Uruk-hai warriors and a mighty Cave Troll. The Cave Troll would be especially useful for smashing through doors and gates. With my force organised I was ready to crush the pitiful Gondorians' feeble defence!'

➤ HORDE OF EVIL

Mark's mighty Mordor Army contains over 60 models!

Soldiers of Gondor™

The bulk of the army of Gondor is made up of its warriors. Resplendent in gleaming armour, these brave Men fight to defend their homelands from the forces of Sauron. This Painting Workshop shows you more techniques for painting these heroic fighters.

Having been at war with Mordor for many years, the Warriors of Minas Tirith have to remain ever vigilant in guarding their realm from Sauron's minions. During the Siege of Osgiliath and the defence of Minas Tirith, scores of these warriors fought to hold back the rising tide of evil in Middle-earth. Here, following on from Pack 23's Painting Workshop on Warriors of Minas Tirith, we present a number of alternative and more detailed methods of painting your models from this Pack. If you wish, you can also use the methods presented here to enhance the models you have already painted.

◄ BRAVE WARRIORS
The Warriors of Minas Tirith are stalwart defenders of Middle–earth against Sauron's forces.

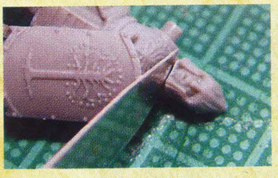
PAINTING ESSENTIALS

PAINTS REQUIRED

MITHRIL SILVER
BLACK INK
TIN BITZ
CHAOS BLACK
CODEX GREY
DWARF FLESH
FLESH WASH
ELF FLESH
SHINING GOLD
SCORCHED BROWN
BLUE INK
DARK FLESH

Conversions

To add variety to your Men of Gondor, you can do some simple conversions on your models. This is easy to do with plastic models, as shown with the Mordor Orcs in Pack 24. As well as swapping weapons, you can alter the positioning of your models' heads. Cut the head off, then glue it back on in a new position. You can use blu-tac to experiment with positions before you decide.



► OFF WITH HIS HEAD!
If you are careful to cut straight across the neck, the join shouldn't be visible once you reattach the head.

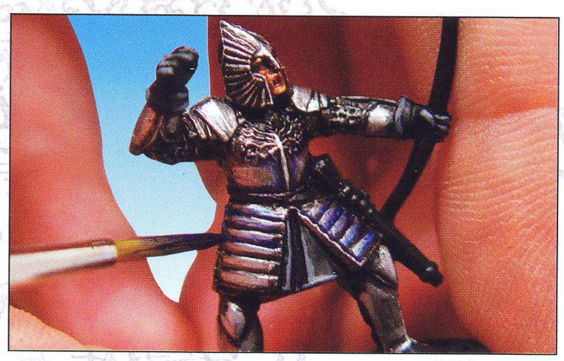
Painting Your Miniatures

1 Starting Off

Begin by painting the model's armour, clothing, weapons and face as described in Pack 23's Painting Workshop, using the paints listed on the previous page. Once you have done this, your model will be ready for you to attempt the new techniques detailed in this Painting Workshop.

➤ BASIC PAINT SCHEME
This model is now painted to the standard of those from Pack 23.

➤ *The model from Pack 23*



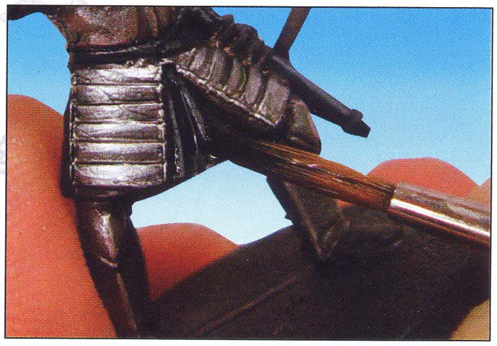
➤ GLEAMING STEEL
The second coat of ink provides slightly lighter shading, and adds some colour to the model.

2 The Armour

You can now use inks to give the armour a bluish, steely sheen. Carefully paint a little Blue ink into the gaps between the armour plates. Once this is dry, pick out the raised areas again with Mithril Silver. A good way to get the tree emblem on the breastplate to stand out is to carefully dry-brush it with Mithril Silver over the darker base colour.

3 The Shield, Tunic and Gloves

To stop the grey highlights from appearing so harsh, you can give all the black areas a wash of Chaos Black. Mix the paint with water until it is thick enough to evenly cover even the raised areas of the clothing, but thin enough for the grey underneath to show through. This technique is useful for painting things such as cloth, where the contrast between the raised areas and the shadows is not as harsh as on, for example, metal.



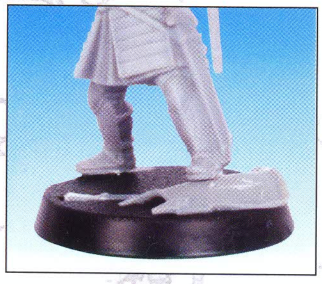
◄ SUBTLE HIGHLIGHTS
The thinned coat of black will darken the grey highlight and help it blend into the base colour.

4 Finishing Touches

To make the leather straps and belt stand out from the dark shading surrounding them, paint them with a lighter shade of brown, such as Dark Flesh.

5 Basing Your Warriors

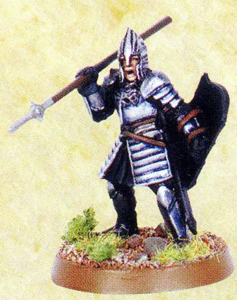
For the bases, you have two options. You could paint them green with flock on top, to match your Warriors of Minas Tirith from Pack 23. Alternatively, paint them using the advanced basing techniques from Pack 32 and, if you wish, paint the bases of the warriors you already have to match. You could also add further details to your bases. If you do this, it's a good idea to attach these before you start painting the model.



▲➤ BASE DETAIL
The shield on this archer's base was taken from the plastic Uruk-hai sprue.

RECAP: GLOSS AND MATT VARNISH

As well as protecting the paintwork on your models, using different varnishes on the armour of your Warriors can serve to change its appearance.

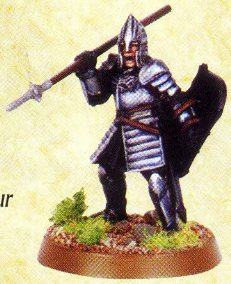


➤ GLOSS VARNISH

A coat of gloss varnish gives the metal a highly polished, almost mirror–like appearance.

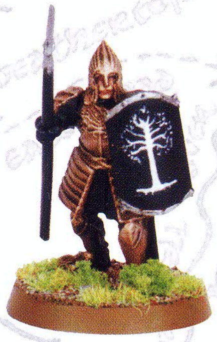
➤ MATT VARNISH

Matt varnish on the armour gives the impression of a duller, brushed metal.



Colour Variations

You don't necessarily have to paint your models' armour silver. There are numerous possible reasons to try different colour schemes. For example, Warriors from other parts of Gondor may wear different-coloured armour than the Warriors of Minas Tirith. Using other metallic paints can give your warriors a very colourful, imposing appearance. You do not necessarily have to paint all the armour the same colour, but could alternate, for example, silver and gold armour plates.



DWARF BRONZE

MITHRIL SILVER

FLESH WASH

◄ BRONZE ARMOUR

The colours used on this model make the armour appear to be made from a burnished metal such as bronze.

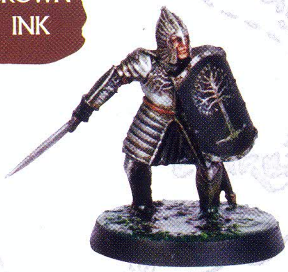
Dirty Armour

Slightly altering the colours used can give armour the appearance of being rusted or dirty, rather than the highly polished steel of the models above. One way to do this is to dry-brush on dust and dirt using a colour such as Scorched Brown or Graveyard Earth. Alternatively, a mixture of Green and Brown inks can be used to represent rust or mud.

BOLTGUN METAL

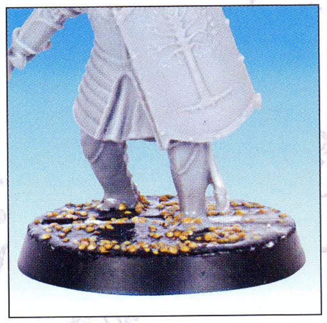
DARK GREEN INK

BROWN INK



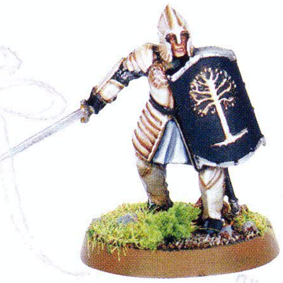
➤ WADING THROUGH MUD

This model has been cut off at the ankles and glued to a base covered with a mix of PVA glue and sand.



Painted Armour

Non-metallic colours can be used to represent armour that has been painted rather than left as bare metal. In the examples here, after painting the armour plates with non-metallic colours, a coat of gloss varnish has been applied to give them a hard, lacquered appearance. This contrasts with the matt finish of the clothing and skin. You can also alter the colour of the models' tunics to contrast with the armour.



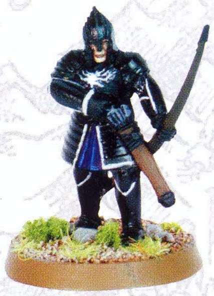
▲ PALE ARMOUR

The greyish–white of the tunic gives some variation next to the pale brown armour plates.

KOMMANDO KHAKI

SKULL WHITE

BROWN INK



▲ DARK ARMOUR

The colour scheme of this archer is reminiscent of the Men of Gondor from Pack 2.

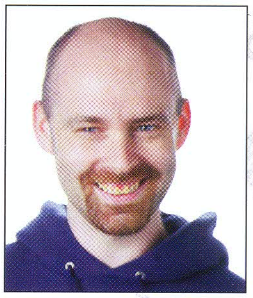
CHAOS BLACK

REGAL BLUE

SKULL WHITE

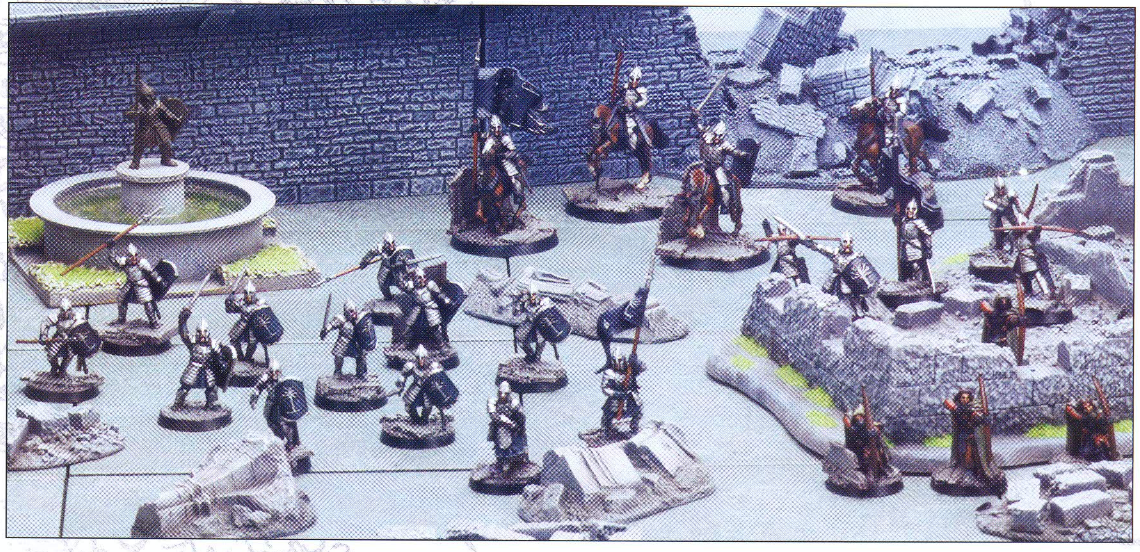
Steve Cumiskey's Gondorian Army

Here we look at gamer Steve Cumiskey's Gondor army, showcasing various alternative ideas and ways of painting an impressive-looking force. As you can see, despite the Warriors of Minas Tirith being mainly the same colour, there are a number of different effective techniques for painting them.

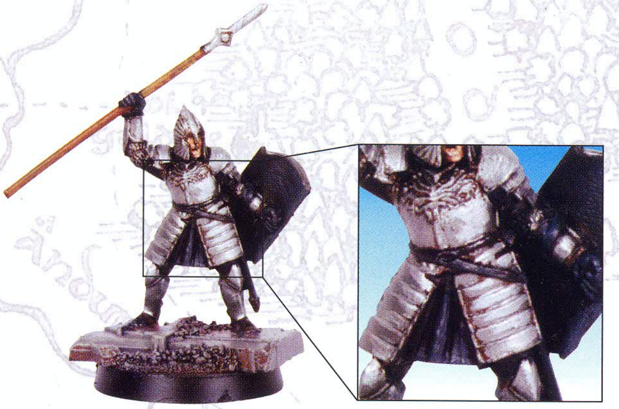


➤ GENERAL OF MIDDLE-EARTH
Gamer Steve Cumiskey.

Steve – 'I've been waiting for the chance to get my hands on an army of the Warriors of Minas Tirith since seeing them in the ruins of Osgiliath at the end of *The Two Towers* film. I prefer to have a force that looks like a coherent group, and a Gondor army is particularly suited to this, with most of the models wearing silver armour.'



➤ DEFENDERS OF GONDOR
Steve's army arrayed in all its splendour.



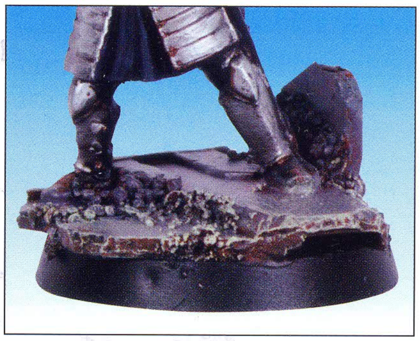
➤ METALLIC BASE
Using Tin Bitz takes the dullness off the black undercoat and contrasts with the bright silver on the raised areas.

Painting

'The most distinctive feature of the Warriors of Minas Tirith is their shining silver armour. I used Tin Bitz as a basecoat, to take the dullness off the black undercoat, and then successive layers of Boltgun Metal and Chainmail. Mithril Silver is quite a bit brighter than the other two, so I made sure to use it very sparingly on parts that I wanted to draw attention to, like the tree of Gondor symbol.'

Bases

'Because I was basing my force around the idea of an army defending the ruins of Osgiliath, I decided to fill the bases with broken-down masonry. After some fairly random experimenting, I found that you can use pieces of ruin to frame a model in a dramatic pose, lurking behind cover or defending a doorway. I kept the bases grey to avoid distracting attention from the models.'

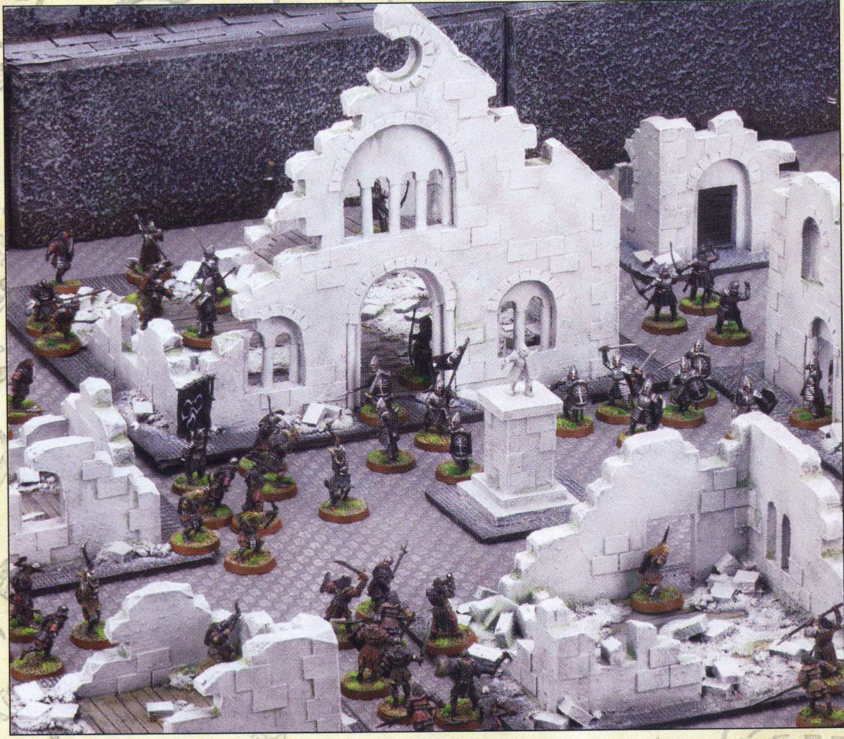


➤ RUINED BUILDINGS
Basing all of an army in the same style is an effective way of making a diverse set of models look like part of a single group.

Ruins of Osgiliath™

The once–proud marble halls of Osgiliath have been reduced to ruin and rubble through the constant aggression of the forces of Mordor. Here we will show you how to make model ruins to represent this embattled city.

The city of Osgiliath has been at the centre of the conflict between Gondor and Mordor for decades. Located halfway between Minas Tirith and Minas Morgul and providing one of the few places to cross the mighty River Anduin, Osgiliath is a vitally important strategic site. Through constant warfare, the city is now reduced to ruins. The Warriors of Minas Tirith continue to fight amidst the ruined streets against the forces of the enemy. Making these Osgiliath ruins builds upon the techniques you learned when creating the more generic ruins from Pack 6. Here we will show you how to make a model that is more realistic in its appearance than those earlier models.



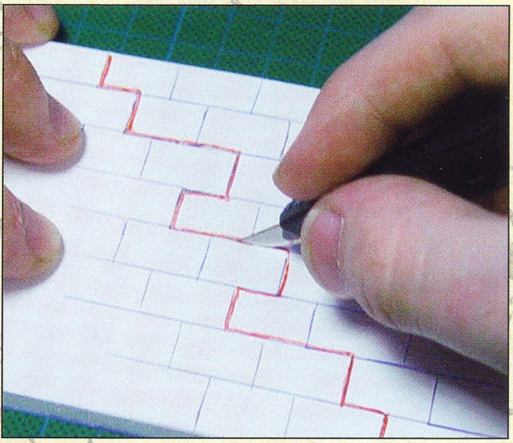
◄ STREET FIGHT
In the ruins of Osgiliath, the men of Minas Tirith battle against the forces of Sauron.

You Will Need

5mm/¼" thick foam card
Ruler
Two coloured pens
Craft knife
PVA glue
Hardboard
Handsaw
Suitably textured wallpaper
Balsa wood
Gravel
Sand
Black textured paint
Chaos Black, Graveyard Earth, Kommando Khaki, Codex Grey, Skull White and Bleached Bone acrylic paints and Brown ink

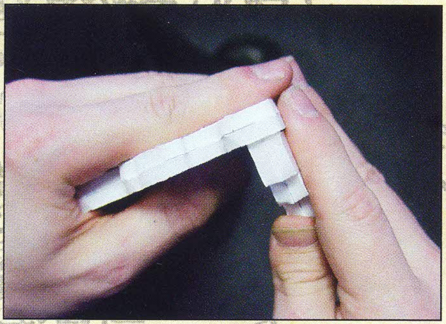
1 Preparing the Walls

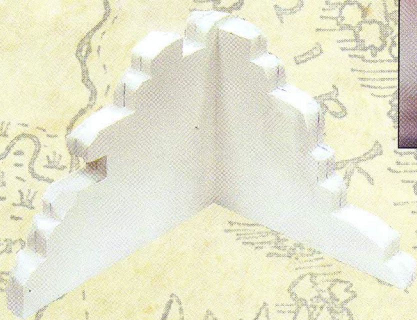
To create a wall that is of an appropriate thickness, two sheets of 5mm/¼" thick foam card can be used. First, cut two identical rectangles from a piece of card. On one of these, using a ruler for accuracy, draw a brickwork pattern on one side. Then, with a different coloured pen, mark out the line where the edge of the collapsed wall will be. Next, carefully cut along that line with a sharp craft knife to separate the wall into two halves. Finally, one of the halves can be used as a template to draw around on the other piece of card. You will be left with four wall shapes – two matching pairs.



◄ **RUINED BRICKWORK**
The bricks that remain as part of the wall will have retained their straight edges.

► **THICK WALLS**
Using two pieces of foam card in this way creates a realistic, thick-looking wall.





◄ **FINISHED CORNERS**
This corner section is now ready to be attached to a base and given some extra bits of detail.

2 Simple Corner

At this point, you need to decide whether you want to make a simple corner ruin or go further and add doors and windows to the ruined section. If you decide to add doors or windows, skip forward to Steps 3 and 4 before completing this one. To make a simple corner, glue one pair of wall sections together, forming one thick wall. Repeat this with the other pair and then glue the two thick pieces together at right angles, forming a single corner section. Once the glue is dry, move on to Step 5.

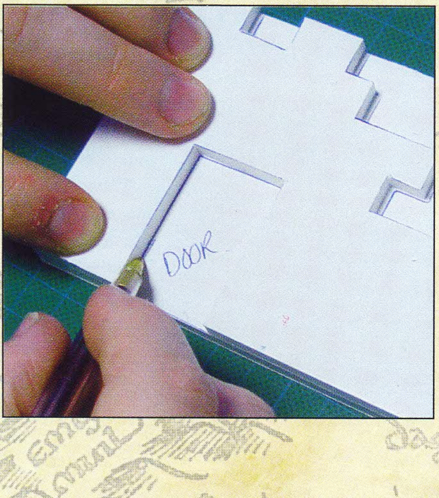
3 Doorway

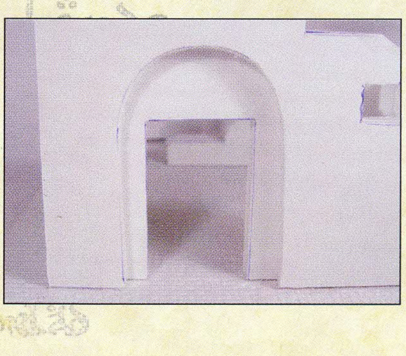
It is best to make doorways while your matching wall sections are still separate. First, take one of the sides and draw a suitably-sized, rectangular door onto it, using a model to gauge the height. Cut out the door with a craft knife. Next, hold the two halves of the wall together and use the doorway as a template to copy it onto the other wall section. Around this, draw a slightly larger doorway, this time with an arched top. This larger doorway can then be cut out with a craft knife. Finally, glue the pair of wall sections together, creating a door that has an arched recess, sometimes called an architrave.

TOP TIP

The corners, doors and windows are some of the strongest sections of a building's structure. As such, these are usually the parts of a building that are left standing after the rest has been destroyed. A look through some photographs of real ruined buildings can provide inspiration for the different shapes these can take.

► **USEFUL TEMPLATE**
This door forms a template for you to draw around, creating a copy on the other side, in the right place.

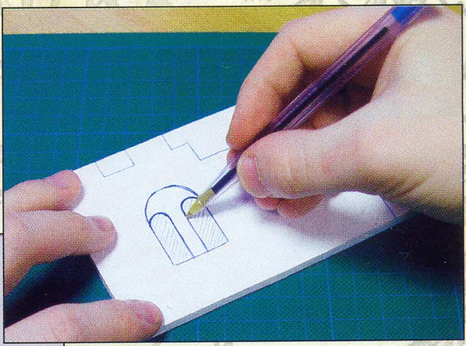




◄ **FINISHED DOORWAY**
Here you can see how the slightly larger doorframe creates a recess for the door.

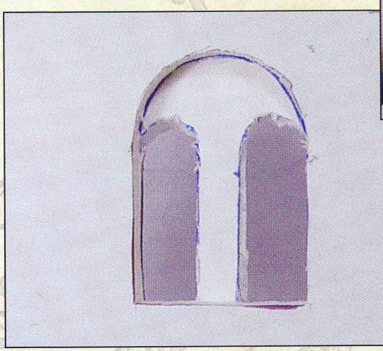
4 Decorative Arched Windows

These windows can be made using a similar technique to the doorway. First, draw an arched window onto one of your separate wall sections and then cut it out with a craft knife. Using the arch as a template, draw the same shape onto the other identical wall. Next, within this new arch shape, draw two smaller arches. Finally, cut these two smaller arches out with a craft knife and glue them behind the large archway to form an architrave window.



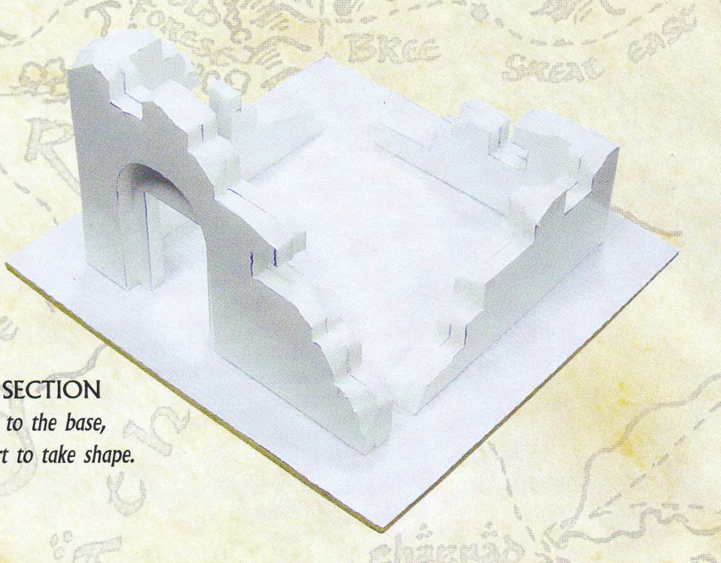
➤ DRAWING THE ARCHES

Creating two windows within the larger arch like this creates a small central pillar.



➤ DECORATIVE ARCHES

This distinctive–looking window is very reminiscent of those found in the ruins of Osgiliath.



➤ RUINED SECTION

Once attached to the base, your ruins start to take shape.

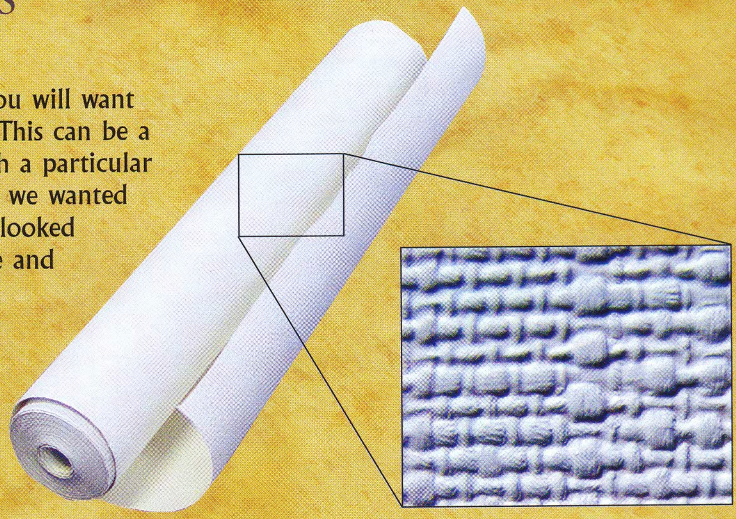
5 Creating the Base

Cut a square or rectangle from a piece of hardboard with a handsaw. Make this about 2½cm/1" bigger than you intend your ruin to be. Onto this, glue some cobblestone-patterned wallpaper (see below) or simply leave it blank. Once dry, you can glue the corners of your ruined walls onto the base.

MODELLING MATERIALS

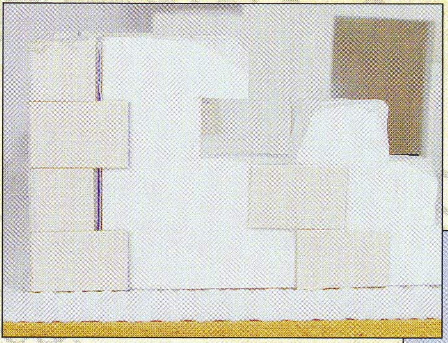
Textured Surfaces

As your modelling skills progress, it is likely you will want to create models that look ever more realistic. This can be a challenge when trying to create something with a particular texture or surface. In this Modelling Workshop we wanted to give our bases a cobblestone texture, so we looked about to see if we could find something to use and discovered some cheap wallpaper that had an appropriate texture. An alternative would be to use some specially moulded plastic card that is available from hobby stores. Keep your eyes open and if you spot something that could potentially be useful, pop it in your bits box.

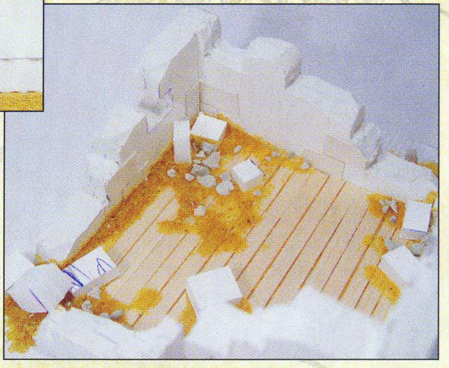


6 Ruined Details

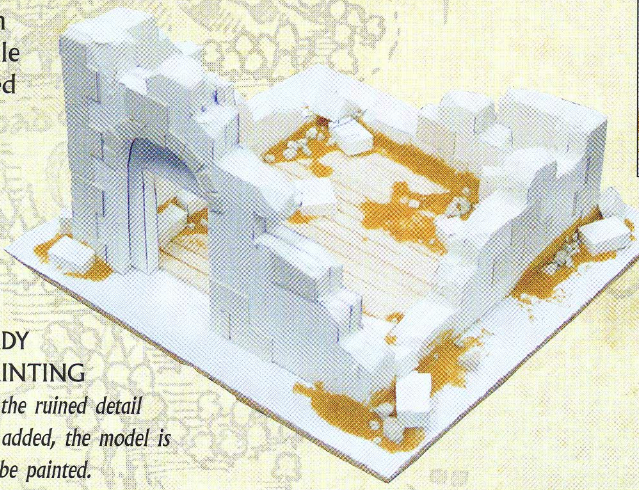
Once the walls have been glued to the base, you can start to add all the little details that make this ruin seem more realistic. First, chip away at the clean corners of the brickwork with a craft knife and then add a series of cornerstones, as described in Pack 28's Modelling Workshop. Add additional blocks of brickwork as desired. Next, strips of balsa wood can be glued down to create floorboards. These define the interior of the model. Finally, small squares of foam card can be glued down to represent fallen bricks, while areas of sand and gravel, glued on in patches, help with the overall, ruined look.



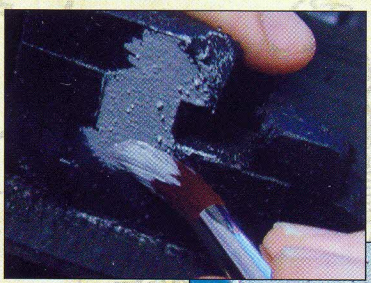
◄ BRICKWORK
Small pieces of card have been used here to create the impression that this building was built with bricks.



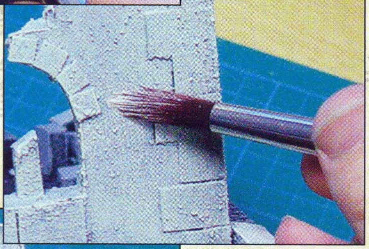
▲ RUINS AND RUBBLE
Ruins are not the tidiest of places – here, sand and gravel have been added to create the general impression of rubble and mess.



➤ READY FOR PAINTING
Once all the ruined detail has been added, the model is ready to be painted.



◄ FIRST LAYER
Start by painting on Codex Grey.

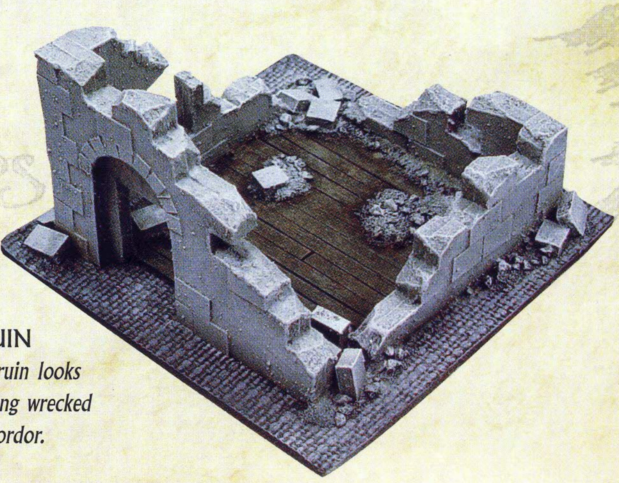


➤ DRY-BRUSH
Next, dry-brush with Bleached Bone.

▲ THE WHITE CITY
Skull White finishes off the pale colouring that is typical of Gondor.

7 Painting the Ruin

First, apply a coat of black textured paint to the ruined walls and then undercoat the rest of the model Chaos Black. If you are undercoating the model with spray paint you will need to cover all the exposed pieces of foam with some plaster filler before spraying, otherwise the spray will melt the foam. Once dry, the floorboards can be dry-brushed, first with Graveyard Earth and then with Kommando Khaki. After that, the cobblestones can be dry-brushed Codex Grey. To achieve the distinctive pale grey colour of Gondor buildings, the walls and rubble are first painted Codex Grey and then given a heavy dry-brush of Bleached Bone, followed by a lighter dry-brush of Skull White. Finally, weathering effects can be added as described in Pack 13's Modelling Workshop.



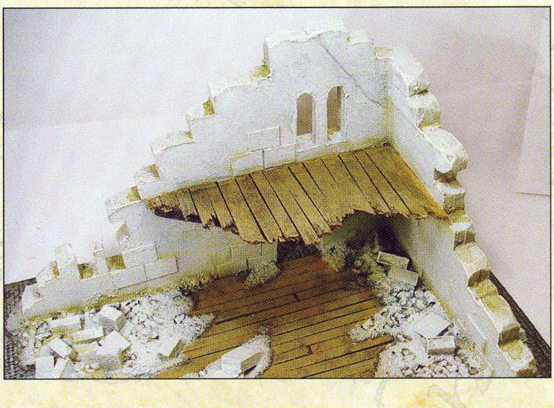
➤ FINISHED RUIN
Once painted, this ruin looks the part of a building wrecked by the forces of Mordor.

Additional Details

Modelling ruins provide a great opportunity for you to experiment. Here we suggest a few alternatives you may like to try, which add an extra level of detail and realism to your ruined city, hopefully inspiring you to create an original ruin of your own.

An Upper Floor

Your ruins do not have to be single-storey buildings – sometimes other floors can survive the initial destruction. These floors can provide excellent vantage points for archers to shoot from. An upper level can be created with a piece of foam card, cut to size and glued horizontally in a corner, using a model to check the height of the new level. Balsa wood strips can then be glued on top as floorboards and painted in the usual way.

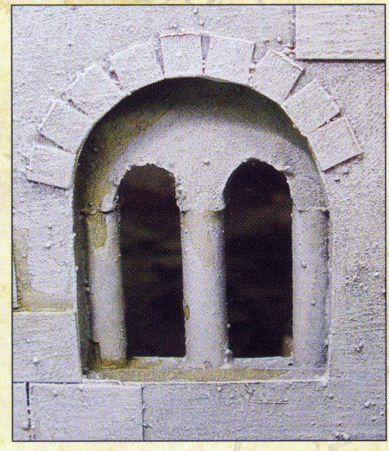


◄ A SECOND FLOOR

By adding the remains of this upper floor, you can create a vantage point that archers can utilise.

Round Beading

If you have any thin, round dowel, you can create supports for your doors and windows that are round instead of square. To add a support to the windows, cut away the pillars and replace them with a piece of dowel cut to the same length. The doorway is altered in a similar fashion. Cut away a piece of the door frame and replace it with dowel.

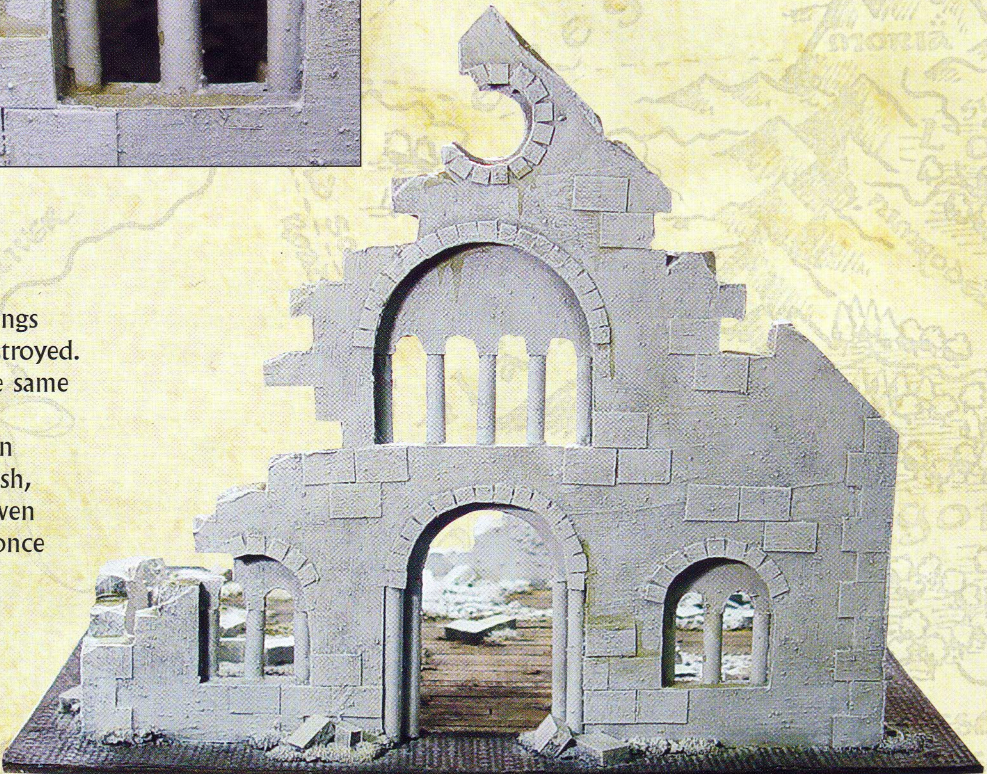


◄ SCULPTED ARCHES

Once painted, the dowel gives these models a more sculpted look.

Larger Ruins

You are not limited to creating buildings that have been almost completely destroyed. You can construct buildings using the same techniques that are as complete and undamaged as you like. Your ruins can also be as large or as small as you wish, from modest houses to grand halls. Even having an idea of what the building once was can help you model it.



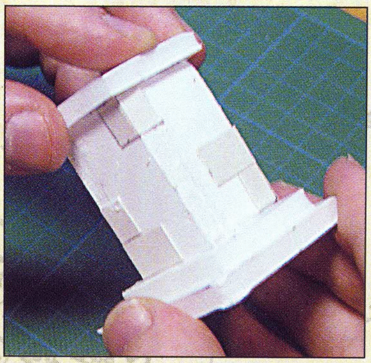
► LARGE FASCIA

The large and impressive front on this ruin suggests it was once an important manor house before Sauron's forces destroyed it.

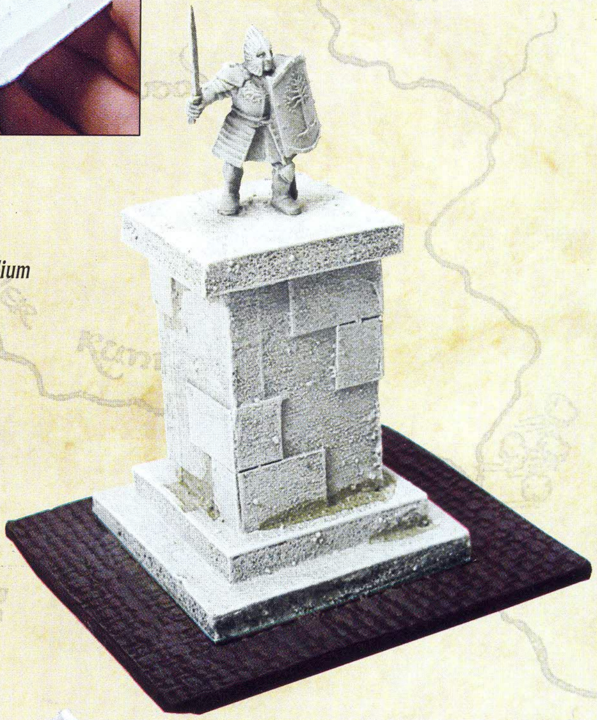
Statues

The men of Gondor are proud of their history and heritage and, as such, decorate their cities with grand displays of architecture, sculpture and statues. These sculptures and statues depict great heroes and famous events from the nation's history. One of the easiest ways to represent such architectural displays is to use models to represent statues.

To make a statue, you first need to create a small podium. Essentially, this is a rectangular box made from four identical pieces of foam card. Once dry, a base can be made with two different-sized squares of foam card, arranged to create a step. Another square is then glued onto the top, forming the base that the statue will stand upon. The statue itself is simply a spare Warrior of Minas Tirith miniature with the tab at his feet cut off, glued straight onto the top of the podium. The model is then based and painted like the rest of your ruins.



▲ **THE STATUE'S PODIUM**
When the box shape has been constructed, the podium is ready for its statue.



➤ **BRAVE HERO**
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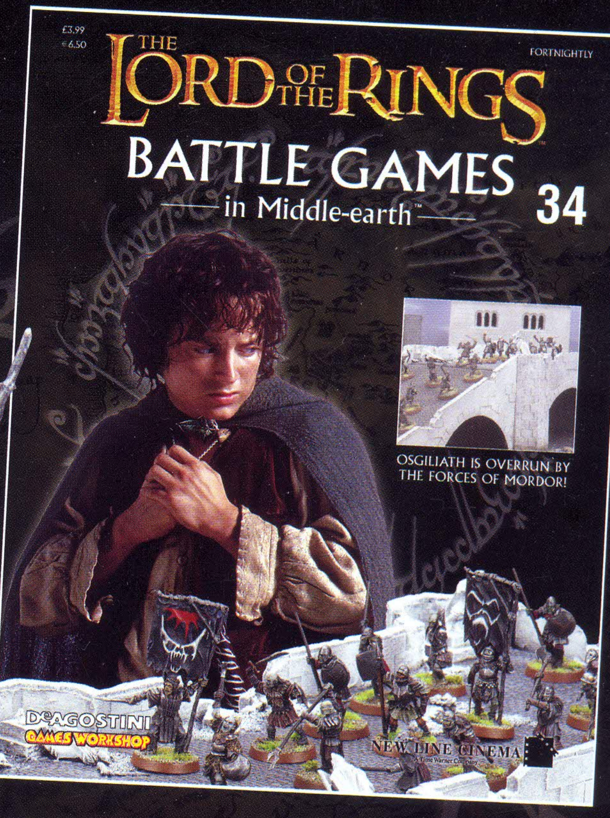
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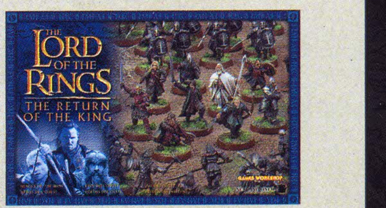
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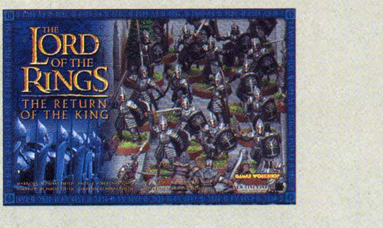
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33
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